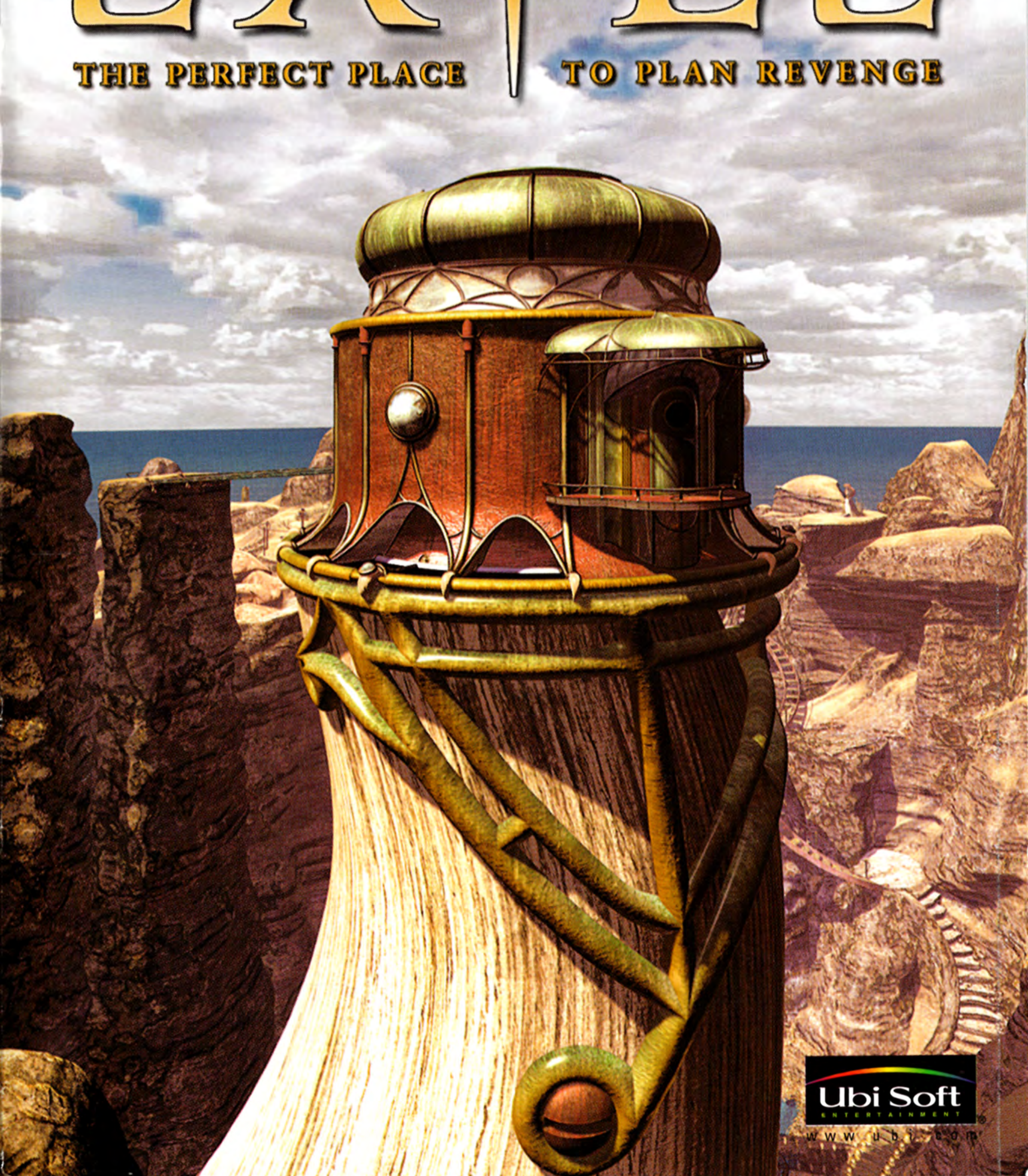
INSTRUCTION MANUAL

MYST® III

EXILE

THE PERFECT PLACE | TO PLAN REVENGE



Ubi Soft ENTERTAINMENT®

www.ubi.com

WARNING: READ BEFORE USING YOUR PLAYSTATION®2 COMPUTER ENTERTAINMENT SYSTEM.

A very small percentage of individuals may experience epileptic seizures when exposed to certain light patterns or flashing lights. Exposure to certain patterns or backgrounds on a television screen or while playing video games, including games played on the PlayStation 2 console, may induce an epileptic seizure in these individuals. Certain conditions may induce previously undetected epileptic symptoms even in persons who have no history of prior seizures or epilepsy. If you, or anyone in your family, has an epileptic condition, consult your physician prior to playing. If you experience any of the following symptoms while playing a video game—dizziness, altered vision, eye or muscle twitches, loss of awareness, disorientation, any involuntary movement, or convulsions—IMMEDIATELY discontinue use and consult your physician before resuming play.

WARNING TO OWNERS OF PROJECTION TELEVISIONS:

Do not connect your PlayStation 2 console to a projection TV without first consulting the user manual for your projection TV, unless it is of the LCD type. Otherwise, it may permanently damage your TV screen.

USE OF UNAUTHORIZED PRODUCT:

The use of software or peripherials not authorized by Sony Computer Entertainment America may damage your console and/or invalidate your warranty. Only official or licensed peripherals should be used in the controller ports or memory card slots.

HANDLING YOUR PLAYSTATION 2 FORMAT DISC:

- This disc is intended for use only with PlayStation 2 consoles with the NTSC U/C designation.
- Do not bend it, crush it or submerge it in liquids.
- Do not leave it in direct sunlight or near a radiator or other source of heat.
- Be sure to take an occasional rest break during extended play.
- Keep this compact disc clean. Always hold the disc by the edges and keep it in its protective case when not in use. Clean the disc with a lint-free, soft, dry cloth, wiping in straight lines from center to outer edge. Never use solvents or abrasive cleaners.

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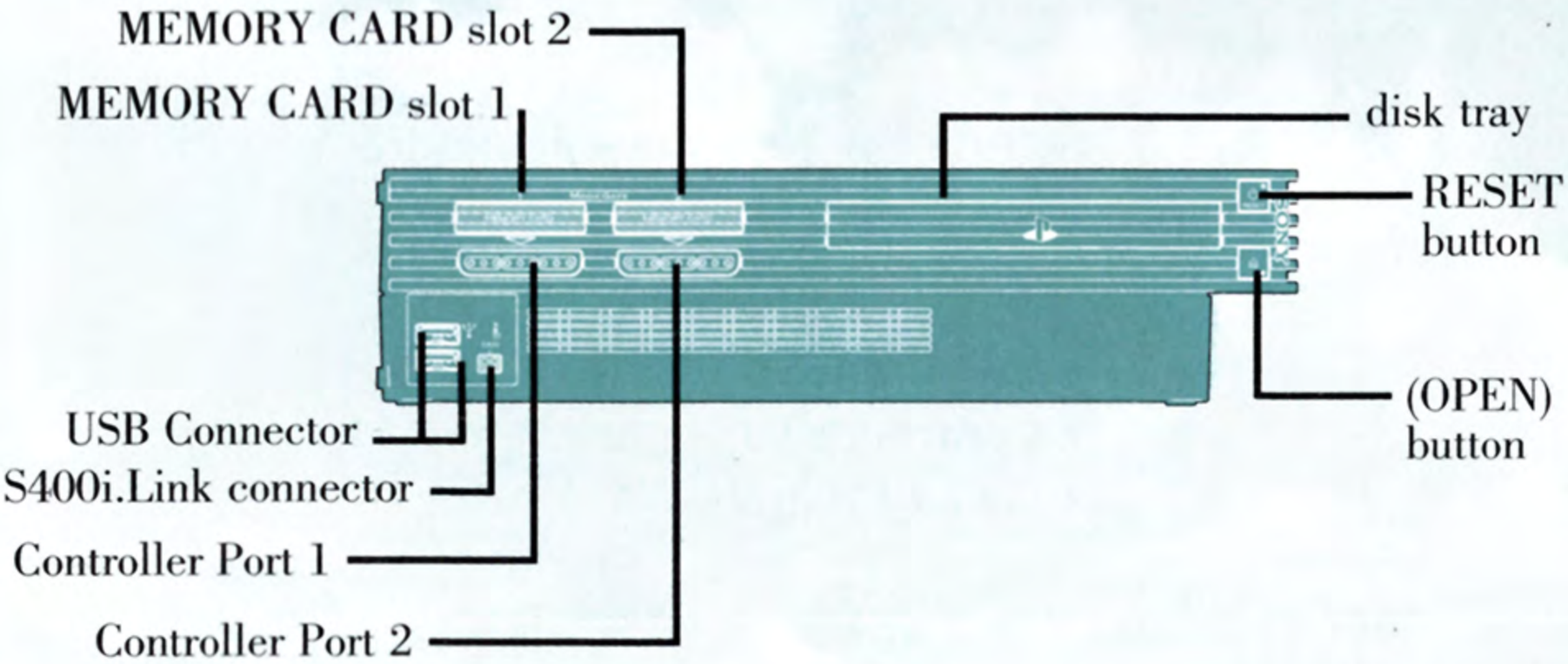
Setting Up Your Console



Set up your PlayStation®2 game console according to the instructions in its Instruction manual. Make sure the power is off before inserting or removing a compact disc.

1. MAIN POWER SWITCH (Located at the back of the unit)
2. Disc tray
3. Reset button
4. (OPEN) button
5. Controller ports 1 & 2
6. USB connector
7. S400 i.LINK connector
8. ** MEMORY CARD slot 1 **
9. MEMORY CARD slot 2

Myst III: Exile for PlayStation®2 controller supports

- PlayStation®2 analog controller (DUALSHOCK® 2)
- Analog controller (DUALSHOCK®)
- USB Mouse Peripheral.

If you wish to save your progress, the game supports saving on a memory card (8 MB) (for Playstation®2) inserted in MEMORY CARD slot 1.

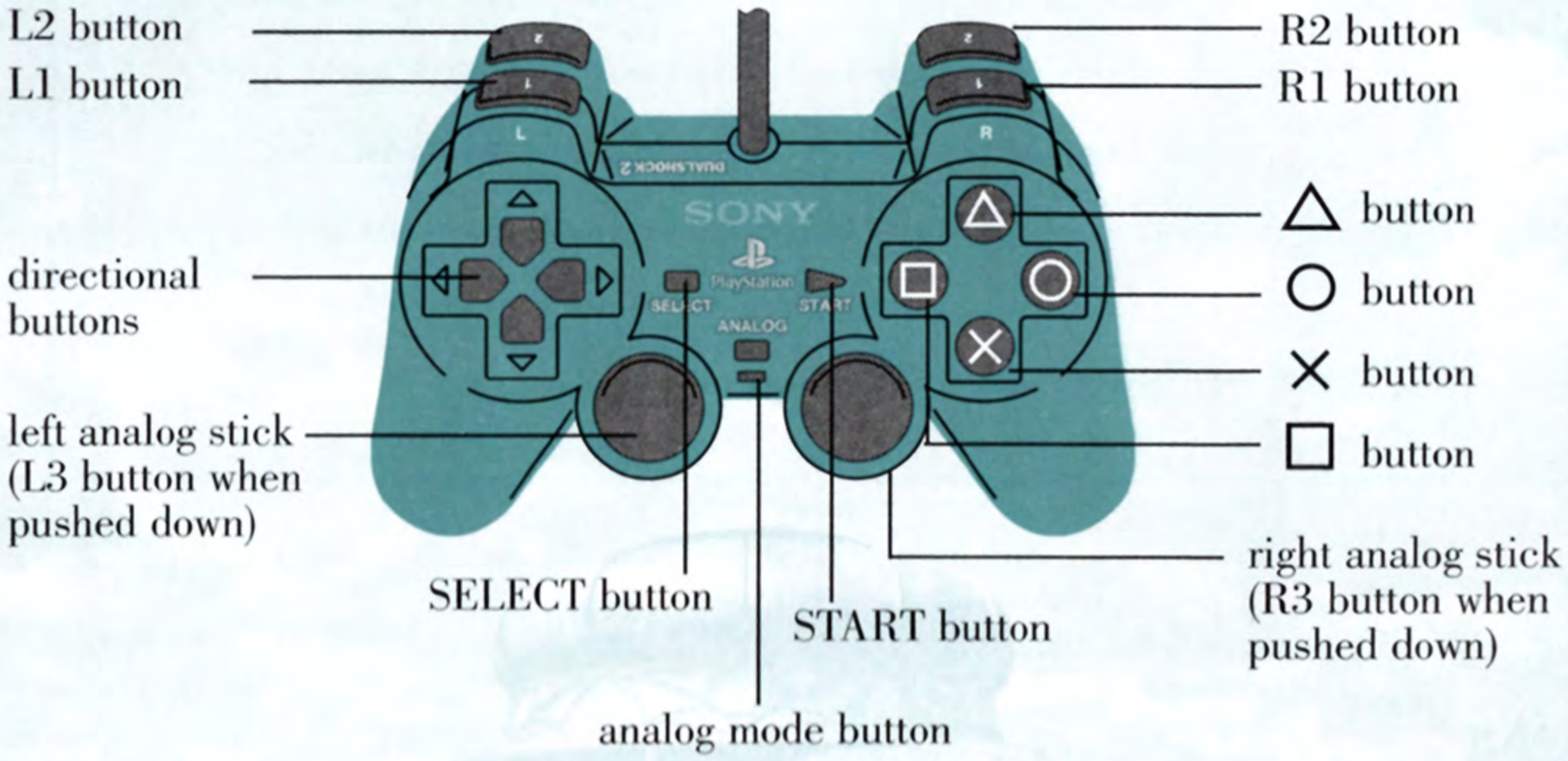
** NOTE: In this game, the player is required to save only to MEMORY CARD slot 1.

Memory Cards / Saving the Game

- An optional memory card 8MB (for PlayStation®2) is required to save your game.
- Do not press the RESET button of your Playstation®2 or remove the memory card (PS2) while saving or loading. Doing so may destroy saved files on the memory card (PS2).
- **Myst III: Exile** for Playstation®2 requires 315KB of free space on the memory card (PS2) in order to save a game.

Controller Diagram

DualShock®2 analog controller



Control layout for PlayStation®2 analog controller (DUALSHOCK™2)	
KEY	**FUNCTION**
Select button	Used to access AND exit inventory.
Start button	Used to access and exit inventory.
Analog mode button	Locked in enable mode.
Left analog stick	Controls movement of the cursor at an average speed.
Right analog stick	Same as left analog stick.
Directional button	Controls movement of the cursor at a slower speed.
× button	Used to select or activate.
△ button	Used to go back out of menus, inventory, interfaces, dialog, and zoom-ins.
○ button	Used to lock/unlock the cursor. Also used in the load or save game menu to delete a saved game.
□ button	For the player to discover…
L1 button	Used to decrease the speed of the analog controls.
L2 button	Not used.
R1 button	Used to increase the speed of the analog controls.
R2 button	Not used.

Quick tip: Overall, the × button is used to acknowledge, select, and confirm actions and the △ button backs away or cancels an action.

Controls layout for a two-button USB Mouse Peripheral	
ACTION	**FUNCTION**
Left Click	Used for select and activation.
Right Click	Used to lock/unlock hand cursor.

In Game Cursors

Cursor	Function
	Displayed when the player is grabbing something.
	Displayed when the player can grab or select something.
	Displayed when the player can select or click something.
	Displayed when the player can zip to somewhere else.
	Displayed when the player can swing across something.
	Displayed when the player can zoom to something.
	Displayed when the player can zoom out.

Starting the Game

To Start the game

Move upward or downward with the anolog controller and choose the language of your choice.

Then press the ✕ button to select.

Choose one of the following languages—
ENGLISH, FRANCAIS or ESPANOL

Main Menu Options

Here's a screenshot of the main menu before starting a game. Notice that Save Game and Resume Game are dimmed out because they are not accessible. You need to either start a new game or load a game. You can also visit the Credits, change some options, or visit the Special Features.

Main Menu

This is the **Myst III: Exile** for PlayStation 2 Main Menu where the player can select one of the following :

- New Game
- Load Game
- Save Game
- Resume Game
- Options
- Credits
- Special Features

New Game:

This will start a new game.

Load Game:

This menu is used to save or load the current game. In this screen, the player must choose one of the 5 games represented by a black square or a mini-screenshot of the last saved position.

The player needs to move the cursor with the up/down directional button.

Load: This will load the currently selected game.
Delete: This will delete the currently selected game.

Save Game:

Save: This will save the current game to the selected game.

Load & Save Game Selections

- To load or save a game—press the × button.
- To delete a game—press the ○ button.
- To exit this menu—press the △ button.

Resume Game:

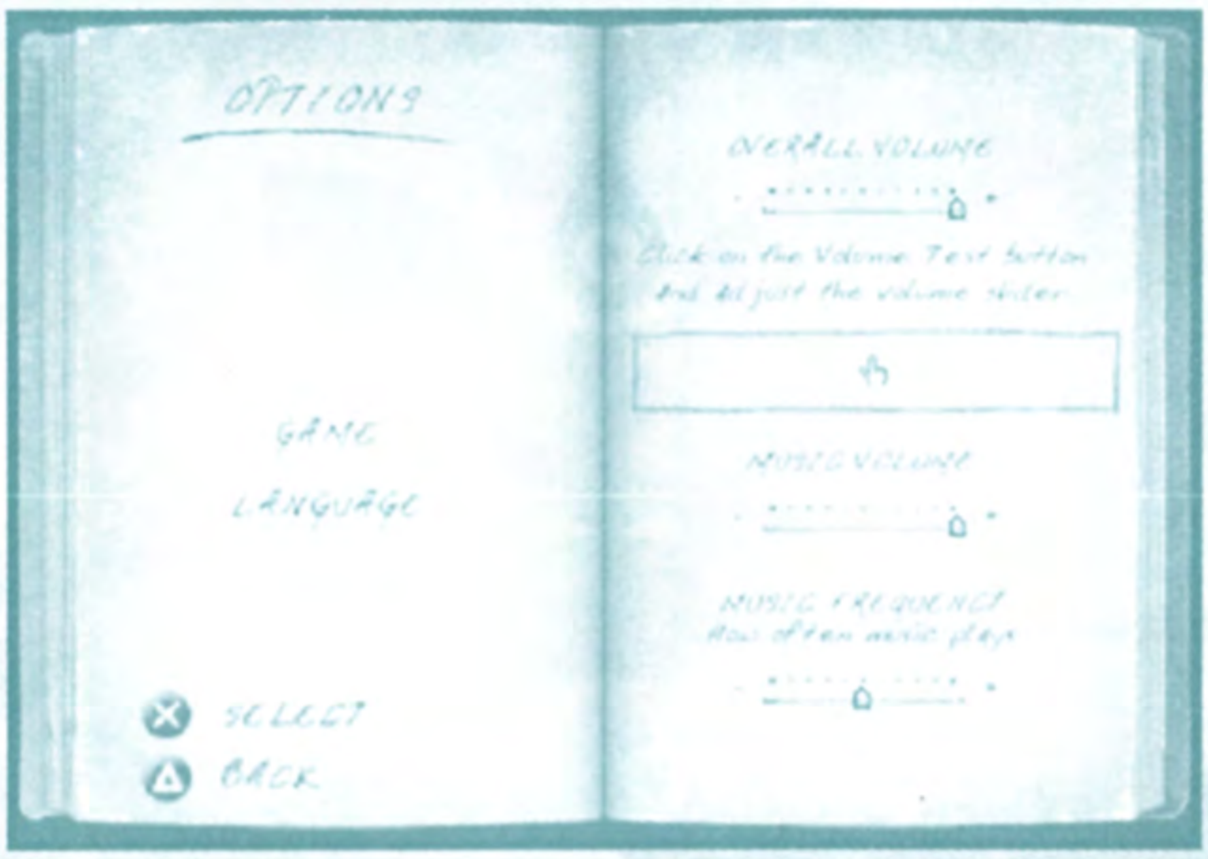
This option will resume the current game.

Options:

This menu will allow you to modify the audio, game, or language options for Myst III: Exile for PlayStation®2.

Audio Options:

Using the slide bar, the player can set the Overall Volume, Music Volume, or Music Frequency. The player can return to the selection (left screen) of the options by pressing the △ button.



- Overall Volume—Controls overall volume of the sound effects, voices, music, etc.
- Music Volume—Controls the music volume.
- Music Frequency—Controls how often the music plays.
- Volume Test—Starts the music to help adjust volume.

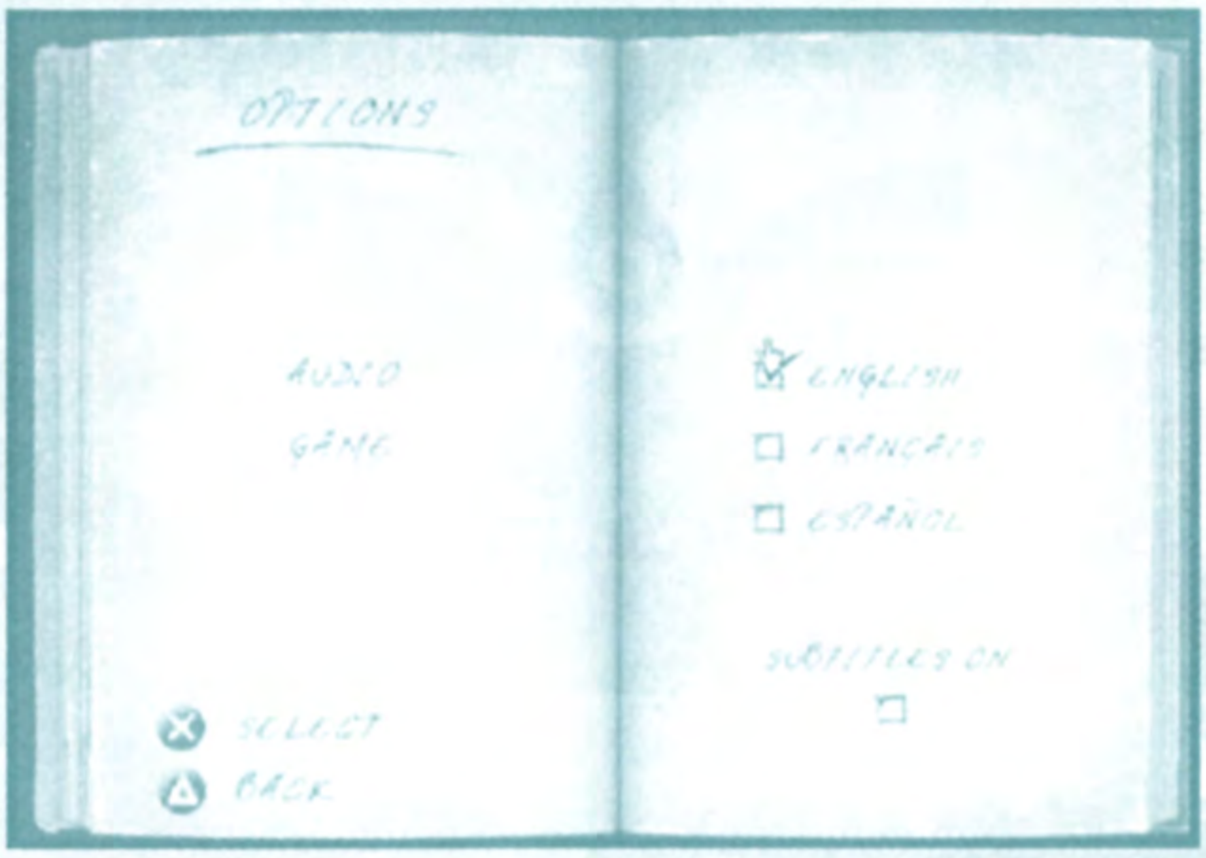
Game Options:

- Zip Mode—Enables/Disables the zip mode. The zip mode allows you to move faster through already visited places.
- Mouse—Select the USB mouse peripheral as the default controller (if one is inserted).
- DUALSHOCK®2 analog controller—Select the analog controller as the default controller (if one is inserted).

- Controller Speed—Set the speed at which the controller will react. The player can go back to the selection (left screen) of the options by pressing the △ button.

Language Options:

Same selection options as "starting the game" on page 5.
The player can also activate or deactivate the subtitles.

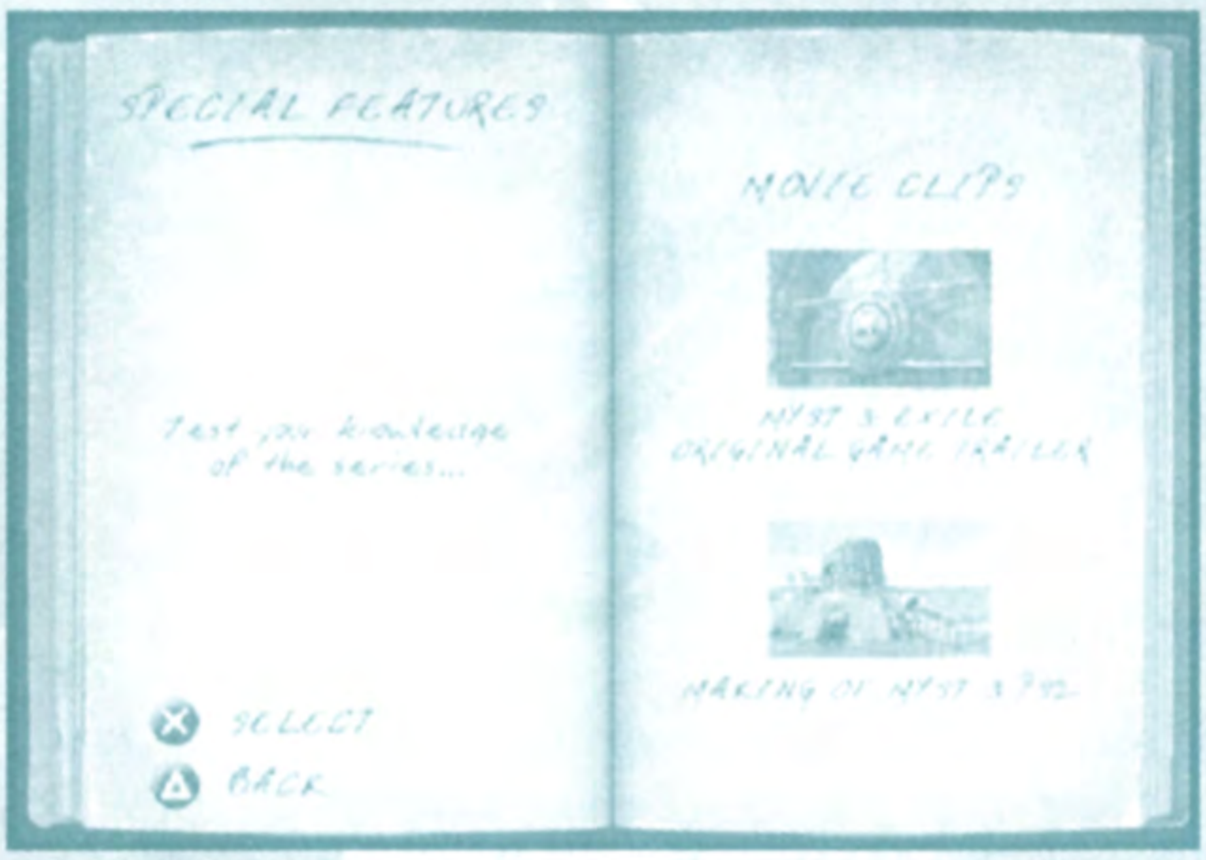


Credits:

Credits for **Myst III: Exile** for PlayStation®2.

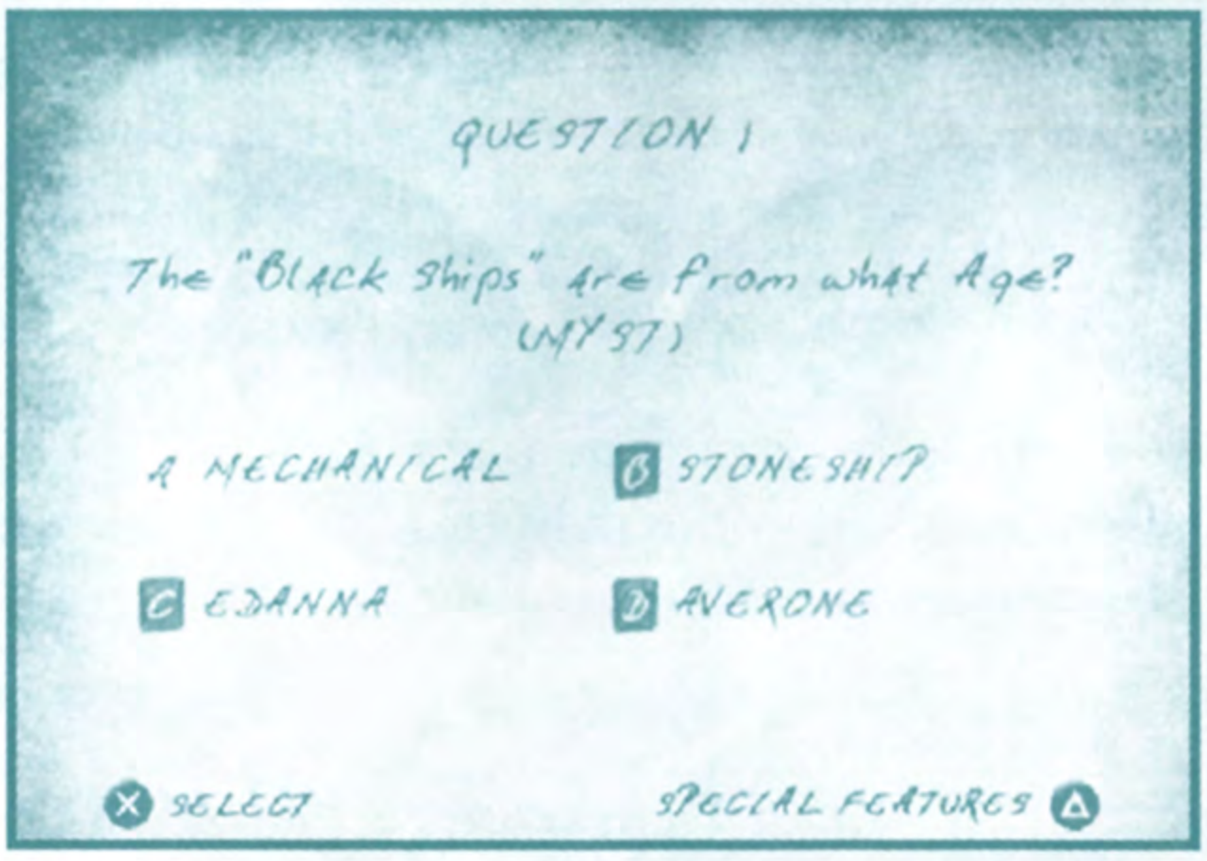
Special Features:

Once players enter this menu, they have 3 options:



1. **Myst III: Exile Quiz**—A Quiz about the Myst World

   At any time, you can exit the Myst III: Exile Quiz by pressing the △ button or clicking with the USB mouse on the back button.



2. **Myst III: Exile Original Game Trailer**—Select and it will automatically play in full screen.
3. **Making of Myst III: Exile for PlayStation®2**—Select and it will automatically play in full screen.

The Game Screen

On-Screen

- **The Cursor**—clicking finger.
- **Inventory**—the black strip at the bottom of the screen.
- **The book** (one of many)—one item in your inventory that you can access at all times in the game screen. It contains information.

  As the game plays, you can pick up other books or relevant items for your quest.
- **Memory Card Icon** (bottom right of the inventory)—used to quickly save the game.

- **In Mouse Mode only**—there is another icon on the bottom left part, it's a menu icon that brings you to the menu.
- Later, you can **drag** some items from the inventory to the game screen.

VARIOUS ITEMS CAN BE FOUND ALONG THE QUEST.

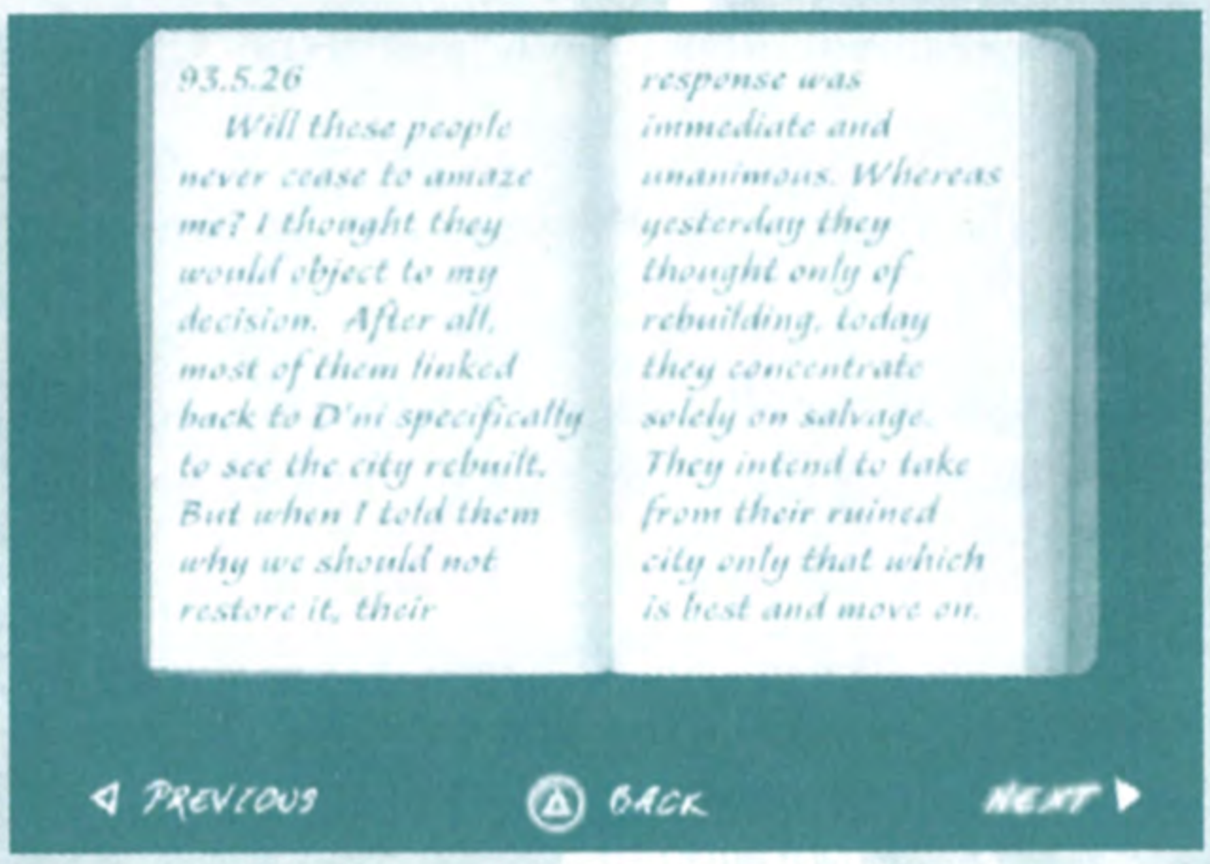
In order to flip though Journals, Books, or Letters, use the analog controller to slide over the selection (the player's selection will appear brighter).

Choose PREVIOUS or NEXT and press the × button to select.

Using the USB mouse, glide over PREVIOUS or NEXT (the player's selection will appear brighter).

Click on the left button to activate the selection.

To EXIT the Journals, Books, or Letters, the player must either press the s button on the analog controller or select BACK with the USB mouse.



These are the names of each item, from right to left:

- Releeshahn
- Tomahna linking book
- Saavedro's Journal
- Atrus's Journal
- Symbol for Voltaic
- Symbol for Edanna
- Symbol for Amateria

Playing the game

Two ways of playing the game

With the Analog Controller or with the USB Mouse Peripheral, the player has to move around and perform various actions, either by hitting a button or clicking with the USB mouse. As the player explores the world of Myst, the cursor will sometimes change. If that happens, the player can select (by hitting a button or clicking with the USB mouse) and it will perform an action associated with the cursor change.

In Analog Mode: The player can move about the game screen using the analog controller or the directional button. Using the × button, the player can activate an item or move forward in a specific direction.

- If the cursor changes—some actions can be performed. The player can still hit a button to move in a direction, even if the cursor doesn't change.
- If the player chooses the Select button—they will be able to access their inventory (at the bottom of the game screen).
- If the player chooses the Start button—they will be able to access the Main Menu, where they can start a new game, load a game, save this game, resume the game, change some options, watch the credits OR access the special features.
- If the player selects an item in the inventory—the item can be viewed or dragged by hitting the × button.

In Mouse Mode: The player can move about the game screen using the USB mouse. Using the left button, the player can click somewhere to move forward in a direction.

- If the player clicks the right button of the USB mouse—the cursor unlocks from the center of the screen allowing you to move the cursor around the screen, and access the inventory (at the bottom of the game screen).
- If the cursor changes—some actions can be performed. The player can still click to move in a direction, even if the cursor doesn't change.
- If the player clicks on the Menu icon—they will access the Main Menu.
- If the player clicks on the Save icon—they will access the Save Game Menu.
- If the player clicks on the an Inventory icon—the item can be viewed or dragged.

Zip Mode: The player can use the Zip Mode feature, to move faster through a place they have already visited. If the player can zip, the cursor will change to a lightning symbol . Zip Mode is disabled by default and can be activated in the Options Menu.

PROLOGUE

I realized, as our group linked back to D'ni, that we should not restore the city as we had planned. The once magnificent buildings lay in ruin, a testament to the hatred that had consumed them. Too many people had fallen victim to that hate – to the prejudice and greed from which it sprang. Gazing out across the cavern, I decided to write another Age: one that would help the D'ni survivors begin again, free from the tragedies of their past.

So with my wife, Catherine, supporting me, I put aside that past to write a future. More than a year has gone by since I finished writing Releeshahn. I have a new daughter, who I hope will some day link to the Age with me. And as I imagine Yeesha meeting the D'ni, those brave men and women who are building a new life for themselves, I realize I've been given another chance as well. A chance to learn from my mistakes… and leave the past behind me once and for all.

- Atrus

AGES TO VISIT

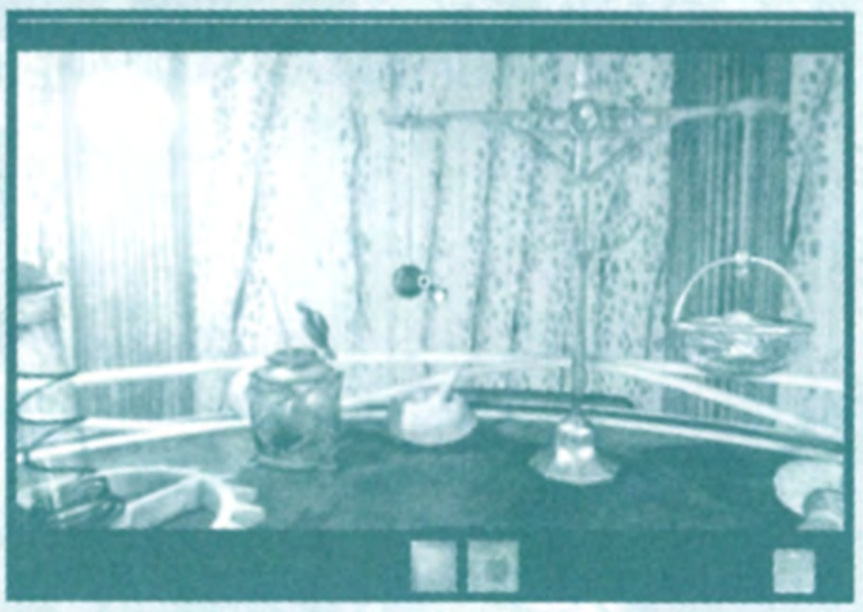
Amateria

Voltaic

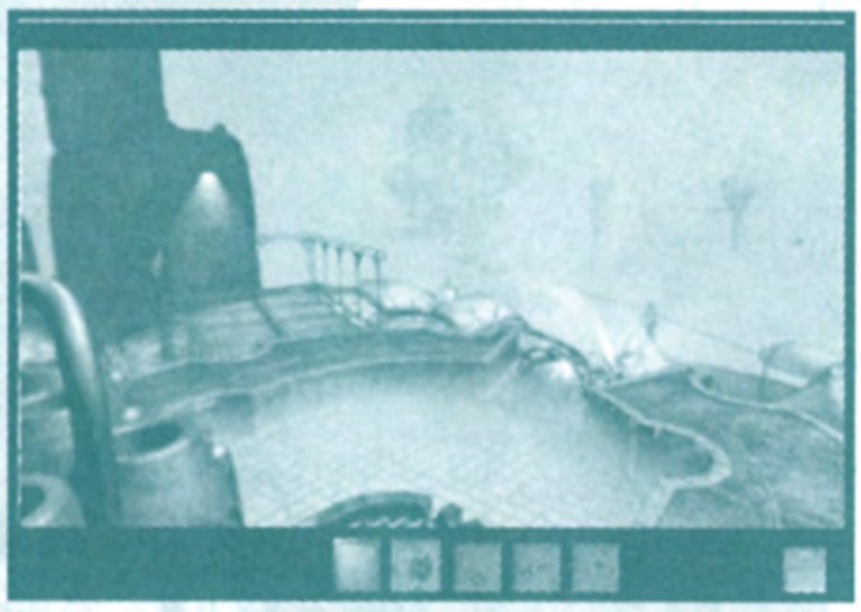
Edanna

Tomahna

J'nanin



Yours to discover...



Technical Support

Contact us over the Internet:

This is the best way to contact us. Our website is open 24 hours a day, 7 days a week and it contains the most up-to-date Technical Support information available. We update the Support pages on a daily basis, so please check here first for solutions to your problems: http://support.ubi.com.

Contact us by phone:

You can also contact us by phone by calling (919) 460-9778. Note that this number is for technical assistance only. No hints or tips are given over the Technical Support line.
Be advised that our Technical Support Representatives are available to help you Monday–Friday from 9 am–9 pm (Eastern Standard Time).

Contact us by standard mail:

If all else fails, you can write to us at:

Ubi Soft Technical Support
2000 Aerial Center
Suite 110
Morrisville, NC 27560

Return policy:

Please do not send any game returns directly to Ubi Soft Entertainment. It is our policy that game returns must be dealt with by the retailer or online site where you purchased the product. If you have a damaged cartridge or scratched CD, please visit our FAQ listing for your game and get the latest replacement policy and pricing.

Myst III: Exile
Proof of Purchase

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Notes

MYST III

EXILE

THE PERFECT PLACE TO PLAN REVENGE

PRIMA'S OFFICIAL HINT GUIDE

Introduction

Any chronicle of the home computer's rise in the 1990s should devote an entire chapter to the *Myst* phenomenon. In 1993, the original *Myst* emerged from a Pacific Northwest garage to become the best-selling computer game of all time. Described by The New York Times as "a landmark in the game industry," the weirdly calm, atmospheric adventure lured millions of nongamers to previously underused monitors, injecting a healthy dose of mass-market mania into the PC industry.

And the phenomenon didn't stop with *Myst*. The game's sequel, *Riven*, became a classic in its own right (more than two million units sold to date). Then, the technically spectacular 3D recreation of the original game, *realMYST*, generated yet another stir during Christmas 2000. Now the stunning third installment, *Myst III: Exile*, is upon us.

An inspired product of the adventure game masters at Presto Studios, *Exile* adds a dramatic chapter to the saga of Atrus, writer of worlds. Each new Age features magnificent *Myst*-style scenery, fabulous creatures, the usual complement of fantastic machines and, of course, plenty of puzzles. Presto took special care to craft puzzles that flow organically from the story's environments. Of course, "organic" doesn't necessarily mean easy. In fact, many of *Exile's* puzzles are fiendishly difficult.

And that's where we come in.

How to Use This Hint Guide

This hint guide is designed to be easy to use. Note, however, that it is not a substitute for the *Myst III: Exile* game manual. We hope that you've read all of the documentation that comes with the game.

Soft Hints

For intrepid explorers who prefer more indirect direction, this hint guide is for you. It provides tips but not answers for every major puzzle in the game. Layered carefully in lists descending from general to specific, these tips gently nudge you down the puzzle path. However, they stop just short of revealing the final solution. This section is perfect for puzzle fiends, serious self-starters, and those of us who just can't stop reading when easy answers lay at our fingertips.

Atrus' Journal

Near the beginning of the game, Atrus hands you a journal—a fascinating chronicle of his attempts to write a new Age for the D'ni. At the back of this guide, we provide the exact text of Atrus' journal as it appears in the game. Don't worry, it won't spoil anything; we just present it for your reading pleasure.

Soft Hints

When you read a hint guide, you seek answers. But some want more than answers—well, to be precise, less than answers, actually. Yes, many fans of the *Myst* universe crave the satisfaction of solving puzzles themselves. They don't want a road map. When lost, they want a quick head bob indicating "you might want to try over there."

How the heck does this thing work? Here, we give you hints, not answers.

So we've designed this hint guide for you folks who don't desire firm hand-holding and instead prefer a gentle nudge or two in the right direction. After all, even the most experienced puzzle fiend can get stuck in the clever conundrums of the Ages of Atrus, the great puzzle master himself.

Important! Read the next section carefully to see how it works, lest you end up acquiring more knowledge than you sought.

How to Use Puzzle Hints

This hint guide is designed to give you layers of hints for each puzzle. By "layers" we mean this: We provide a series of hints, moving from general to specific, without giving away the final solution. Here's how it works:

- Under each Age, we list the main locations/puzzles. Remember, though, that *Myst III: Exile* is a very non-linear game. You can visit the Ages in any order, and encounter puzzles in a myriad of different ways.
- Under each location within an Age, we list a series of questions that explorers might logically ask.
- Then, under each question, we give a bullet-point list of increasingly more specific answers, but always stop short of revealing the final solution. (If you absolutely desire the final solutions detailed out for you, pick up *Myst III: Exile—Prima's Official Strategy Guide* at a store near you.)

Again, each bullet point under a particular question reveals more than the previous bullet point. So, for those of you with wild eyes or no willpower, we suggest covering each stack of bullet points with a sheet of titanium-reinforced paper stock to eliminate the possibility of what we in the industry call "seeing ahead."

General Hints

Before you jump into the Ages, take a look at this quick list of starter tips.

- Like its predecessors *Myst* and *Riven, Myst III: Exile* is a game of exploration. Pay close attention to the details of each Age; don't overlook anything!

• Don't assume that toys or gadgets are mere eye candy. Many simplistic devices you find early in the game provide clues for later, more complex puzzles.

Gadgets like these on Saavedro's desk provide hints for later puzzles.

• Read everything! If someone hands you or leaves a journal during the course of the game, take time to read every page. Journals do more than provide rich back-story; they provide important clues, too.

• Saavedro scattered a number of his journal pages around the Ages, too. Watch for them; they explain a lot about his motivation.

• Each Age has a predominant theme. When stuck, think about that theme. For example, in an Age that exhibits mechanical notions, think mechanically—look for gadgets, see how they interact, and so forth. If nature is the overall theme, think "natural"—look for life forms that can solve your problems.

• Puzzle goals are readily apparent in *Exile*, and the rewards for achieving them are immediate and gratifying. This doesn't mean the puzzles are easy, by any means. But for the most part, the puzzle-solving in *Exile* is straightforward and intuitive. Don't out-think yourself!

Hints for J'nanin: The Lesson Age

J'nanin is a hub world; it links to all the other Ages in *Myst III: Exile*. Solve J'nanin's puzzles to gain access to those Ages. Each J'nanin puzzle relates to the theme of the Age you seek to access. In general, then, look for interactive puzzle elements that seem related by theme.

The Observatory

Saavedro locked the door off the high bridge at the top of the Observatory, the tall structure in the middle of the island's caldera. If you peek through the window in that door, you see the man pacing around—waiting, apparently. Now what?

How can I get inside the Observatory?

• Look for another entrance.

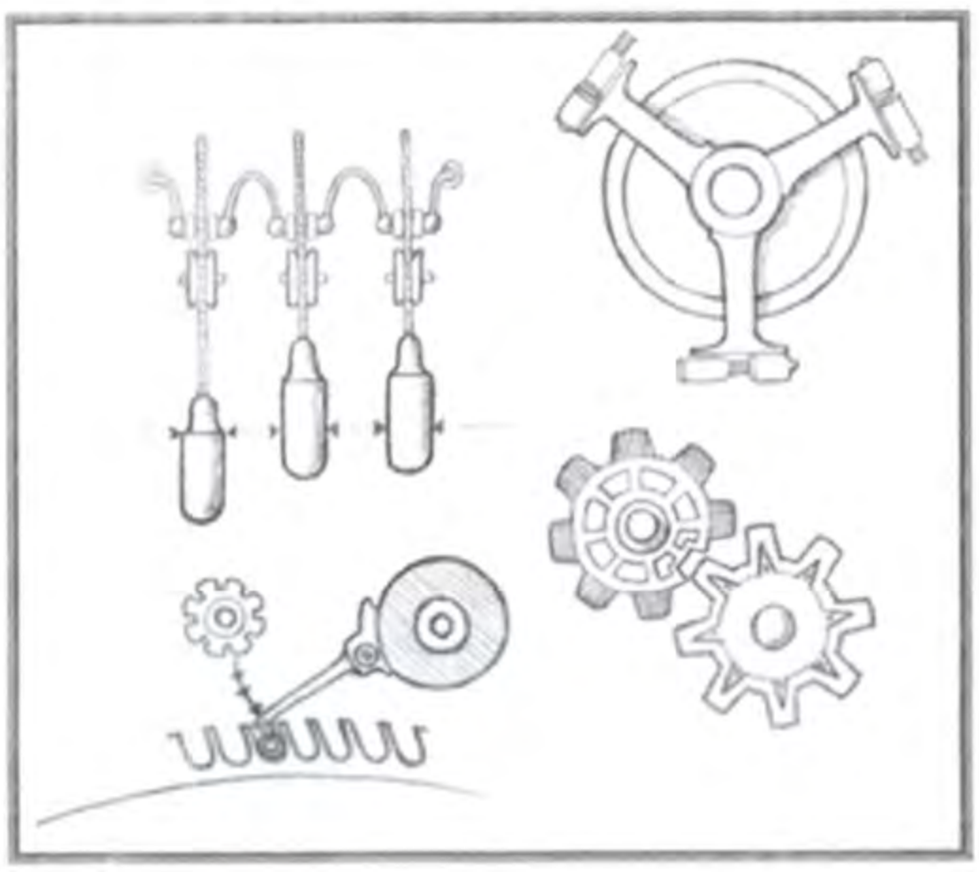
• Take a trip around the island perimeter. Surely there's another way in.

• Work your way down into the caldera to the freshwater lake below.

• Try that stained-glass greenhouse.

The Observatory elevator is turned the wrong way when I take it to the second floor. How does it rotate?

- Try sending the elevator upstairs without you. Watch its mechanisms.
- Send the elevator up, then check out the empty shaft. See anything interesting?
- Note the evidence of tampering in the shaft. Resetting the mechanisms there requires a guide—preferably, an illustrated one.
- Did you find Saavedro's journal in his room? Try reading it.
- Look for references to mechanisms in Saavedro's journal.
- Look for sketches in Saavedro's journal.
- Do you see anything that looks familiar in Saavedro's journal? If so, note its exact configuration.



Scan Saavedro's journal to find clues to the Observatory elevator puzzle.

I got to the Observatory's second level, but Saavedro linked away. How can I follow him?

- You've got a lot of work to do yet.
- Look for messages from Saavedro to get you started.
- Look for buttons that might activate devices.
- The cage in the pit below holds the linking book Saavedro used. Before you can access it, you must solve most of the puzzles in *Myst III: Exile!*

These Observatory telescopes are fun, but what am I looking for?

- First of all, examine the viewing lens itself.
- Focus on what seems most prominent in each telescope's viewing range.
- Find the tusk tower in each view.
- Note the surroundings, so you know which tusk is which. There's a connection between each tusk and the particular telescope that views it.
- Do you see anything interesting on the tusk?
- Do you see anything on the tusk that suggests a way to align your view?
- Note what happens to the telescope itself when you manipulate the zoom, focus, or pan controls.

Are those little marbles that move around the telescope viewing lens important?

- Yes.
- Very important.
- Keep an eye out for similar mechanisms elsewhere on the island.

The Energy Puzzle

How do I enter the tusk that has five buttons on the door?

- Push the buttons in the correct order.
- This is the Energy Age tusk. Solve J'nanin's Energy puzzle to find the door button code.
- Examine the object in front of the door. It looks like a scope with the lens aimed at the buttons.
- Hint: It's a prism. But no light shines through it yet.
- Find a source of light somewhere on (or slightly off) the island.
- Direct the light to the prism.

What's the purpose of those odd poles with view-scopes and differently colored fire marbles on top?

- Each pole has three scopes set at 120-degree angles. Look in each scope to see how the views reflect to and from other scopes on the pole. Which views connect, and which don't?
- Use the reflecting angles of the scopes to direct light from pole to pole.
- We did say direct the light to the prism, didn't we?

Two scopes atop the poles reflect views through each other at 120 angles. The third scope's view is blocked.

I managed to direct the light beam from the offshore gun to the prism. The door looks nice, but now what?

- What does the light do to the door buttons?
- Push the buttons in the order of the color code.
- Can you think of a "color order" you recently followed?
- Follow the light beam.

I got inside the tusk, but how do I reach the linking book?

- Have you seen this linking book chamber through one of the Observatory telescopes yet? If not, head up to the Observatory's second floor for a peek.
- What happens to the Observatory telescope as you pan, focus, and zoom the view on the tusk's linking book chamber?

- In the tusk, look at the podium below the linking book. Does that mechanism look familiar?
- Where else have you seen metal marbles moving around concentric circle tracks?

The Dynamic Forces Puzzle

A big metal weight blocks access to the tusk rising above the rock outcropping just off the main island. How do I move it?

- It's round. Surely it rolls.
- But the metal weight is too heavy for you to roll. You need a mechanism.
- The weight sits on a jointed bridge.
- The bridge is moveable. Move it!
- Use the bridge controls to move the bridge and roll the weight out of way.
- What bridge controls, you ask? Didn't you search high and low around the rock outcropping?
- Find the ladder that leads to the bridge control podium and go to work.

I got the tusk door open. How can I cross the ripped-out floor to the podium under the linking book?

- Fill the hole.
- Look at the floor hole. Is anything around here big enough to fill that space?
- Is that big, hole-filling thing moveable? Have you moved it before?

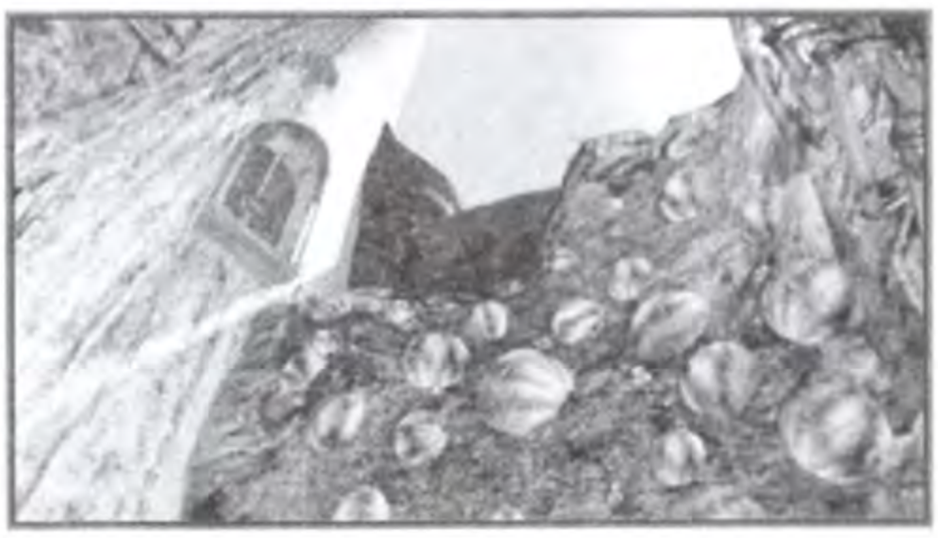
How do I reach the Amateria linking book?

- Same way you reached the Voltaic linking book. (See "The Energy Puzzle" above.)

The Nature Puzzle

How do I enter the tusk just across from the Observatory? Its door is 30 feet up!

- Grow a bridge to it.
- Explore the lakefront area down at the caldera's bottom. See any interesting life forms?
- Don't be afraid to touch. Nothing will bite.
- The little white Squee needs a bridge to his favorite food. Give him a hand.
- Watch what happens when the Squee gets to the reddish buds of the Barnacle Moss.
- Hmmm. The Moss buds seemed to expand at the sound of the Squee's chirp. Have you seen those buds anywhere else?



Notice the thick growth of Barnacle Moss on the cliff near the seemingly unreachable Nature tusk door.

The Barnacle Moss buds along the cliff wall near the tusk door would make a nice bridge. How can I make them expand?

- You can't, but the Squee can.
- You need the Squee's chirp to expand the Barnacle Moss.

How do I get the Squee up the ladder to the Barnacle Moss?

- You don't need the Squee. You need its chirp.
- Climb up the ladder from the caldera's bottom to the first ledge and explore.
- Find a hearing aid.
- Step up behind the big Hearken Fern and point it at things.
- Listen! Everything's amplified.
- Find a familiar little sound.

How do I reach the Edanna linking book?

- Same way you reached the Voltaic linking book. (See "The Energy Puzzle.")

Hints for Voltaic: Age of Energy

This Age embodies power flow that channels raw energy into useful forms. Your overall goal is to complete a circuit linking everything on the island. In general, then, look for breaks in the circuit and determine how to reconnect them. The raw energy sources on Voltaic are water and lava. Your challenge is to convert these into hydroelectricity, electromagnetism, and superheated, pressurized air.

Arrival

I can't open the big door on the stone structure. Is it locked?

- Not exactly. The door opens mechanically.
- The door needs power.
- Make electricity flow to the door.
- In fact, nothing in this Age operates without power. Find the power plant.

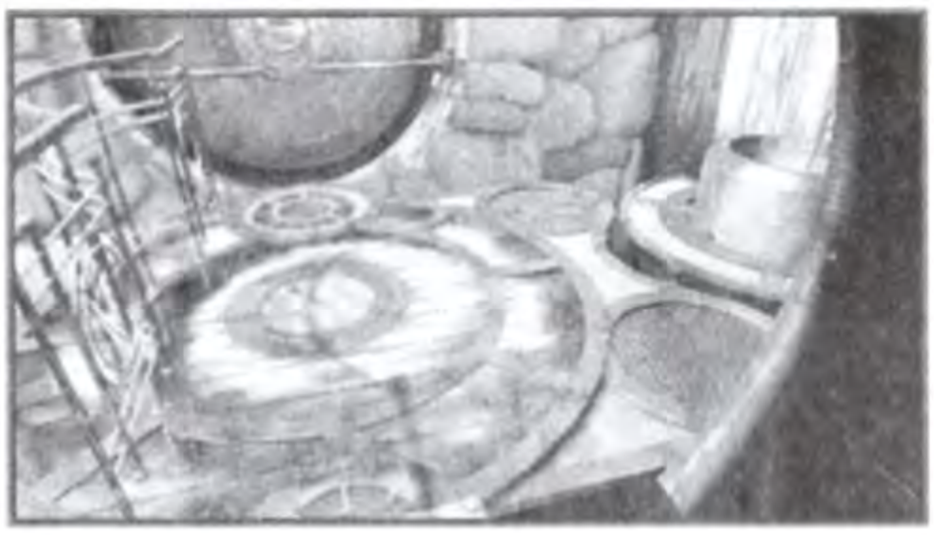
Power Plant

Where is the power plant?

- You can see it from your point of arrival.
- It extends from the main island and dams the inlet.
- Follow the catwalk.
- Look for tunnels.

I found it. Now where do I start?

- Hydroelectric power plants convert kinetic energy (energy created by mechanical motion) into electricity by use of turbines. Turbines are "rotary engines actuated by the impulse of a current of fluid (say, water) over a series of curved vanes on a central rotating spindle."
- Start by identifying the two basic mechanisms of the power plant: the waterwheel (where the energy is created) and the gear platform (where the energy is converted).
- Link the two mechanisms.
- Once linked, the mechanisms need motion!



To get power generating, mesh the two big gears here at the gear platform.

Where's the waterwheel? How can I make it turn?

- It's cylindrical and very big. Really, it's hard to miss.
- It always helps to get an overview of the situation. Look for ladders.
- Rushing water turns the waterwheel.
- From the control tower, note the position of the big, wooden sluice gate. Where is it forcing water to go?
- Channel the water so it flows under the waterwheel.

The waterwheel still isn't turning, and that's the smoothest waterwheel I've ever seen.

- The flowing water needs something to push.
- Every waterwheel has flaps called "vanes" for the water to push, thus turning the wheel.
- Saavedro destroyed the mechanism that deploys this waterwheel's vanes. Find another way to deploy them.
- Explore the cylinder's interior.
- Deploy the vanes manually.

The waterwheel turns now, but it's not producing any electricity!

- Is the waterwheel gear linked to the turbine generator gear?
- Have you been out to the gear platform yet?
- The gears mesh under the gear platform.
- The big vertical gear on the waterwheel has to mesh with the big horizontal gear under the platform.
- The horizontal gear is too low.

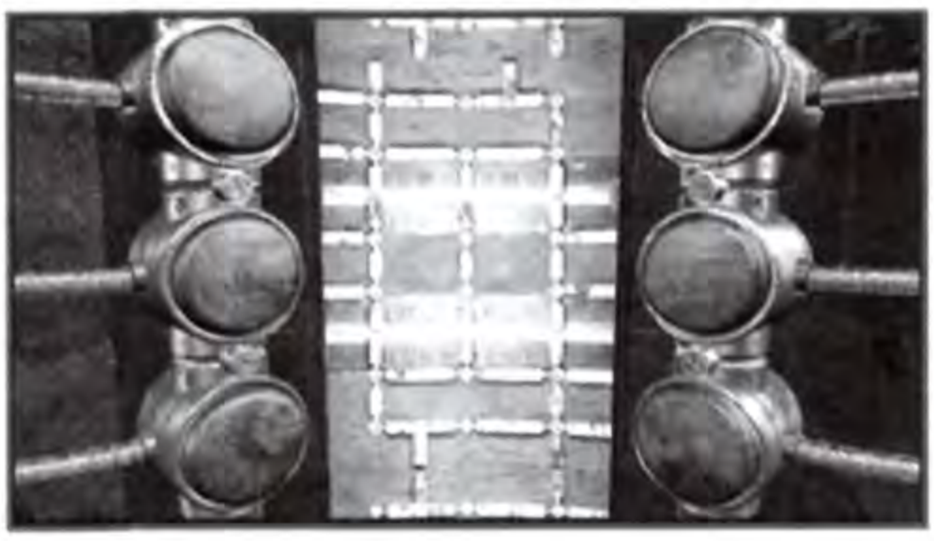
I found the emergency gear release, but when I try to raise the gear, it won't go!

- You can't mesh two gears while one is turning.
- The waterwheel gear must be stationary before you can raise the generator gear.
- Stop the waterwheel, then try again.
- But if you just move the sluice gate to direct water away from the waterwheel, you can't get back down to the gear release room.
- You can't raise the gear unless water is flowing under the waterwheel without turning it. How can you do that?

Electromagnet Chamber

The power plant is running, and the door on the gear platform is open. Now I'm in a big chamber full of coils with a big cylinder surrounded by five platforms. What next?

- Examine the cylinder.
- Find an aperture and look through it. To borrow a line from Atrus' grandmother Anna, "What do you see?"
- Yes, you see circuits. Are all of the connector pins lined up?
- Align the connector pins.



The pins at bottom are connected here, but the ones at top are not. You need connected circuits in all five aperture views.

- Push the side buttons to rotate the circuit strips until all circuits are connected. (Each of the three circuit strips runs completely around the inside of the cylinder.)
- You must create unbroken paths from each bottom connector pin to a top pin, and each top connector pin to a bottom pin.
- Align the top strip first, making sure all top pins are connected. Then align the bottom strip with the bottom

pins. Finally, rotate the middle strip, looking for matches.

• If the circuit is complete in one aperture view but power still isn't flowing, check the other aperture views. The circuits must be properly aligned in all five views.

• Good luck!

The electromagnet is humming with power. Now what?

• You've done all you can do on this half of the island for now.

• Travel to an entirely new area.

• Head for the chasm.

• Backtrack through the power plant and tunnels.

Airship Dry Dock

I found the lever that opens the big, circular, segmented door. But it just closes back up!

• Doors generally open to let something in or out.

• Something can exit via the door, but it's not ready to go yet.

• Go around the door to see what's in the cavern behind it.

That's a cool-looking airship, but somebody trashed the access walkway. How can I reach it?

• You can't reach the airship from this dry dock area.

• Move the ship to the next place you can board.

• Move the ship to the chasm gantry tower.

How can I move the airship? It looks flat.

• Inflate the ship.

• Pump pressurized hot air from the dry dock's pressure valves into the ship.

But I tried the pressure valves. Nothing happens!

• Is hot air flowing into the valve tower? You can't pressurize air that isn't flowing.

• Direct hot air from the lava chamber into the dry dock valves.

Lava Chamber

What lava chamber? I can't find any lava chamber!

• That's because Saavedro jammed its door (found back in the tunnels) from the inside. The only other way into the lava chamber is very roundabout.

• That big, segmented pipe above the chasm is a hot air conduit. It feeds superheated air back to the dry dock valves. Do you suppose a lava chamber might be a good source of hot air? (What an insightful question!)

- Look for out-of-the-way hatches and a precarious pathway across the chasm.
- Search the valve tower area in the airship dry dock. Be thorough.
- Find a maintenance hatch located high up.
- Cross the chasm on the pipe and find another hatch.
- In the long ventilation duct, look thoroughly for exits.

These lava chamber mechanisms are fun, but what am I trying to accomplish?

- Blow hot air down the conduit to the dry dock.
- What sort of device blows air?
- Look through the window at the far wall of the lava containment room. See the fan up high?
- Is the fan turning? (We'll help you here: No, it's not.) Look for the on/off switch near the fan.
- Turn on the fan.
- Your ultimate goal is to get lava flowing through the containment room while the fan is blowing. This sends hot air down the conduit to the dry dock valves.

Use the lava chamber controls to operate the control gear so you can reach the fan switch to turn on that fan.

How do I turn on the fan?

- Get inside the lava containment room and raise the catwalk to the fan switch.
- It's tricky, though. You can't enter the chamber until you empty out the lava.
- Note the vertical endplate on the catwalk. See the hole in it? It uncovers the fan switch when you raise the catwalk high enough.

How do the lava chamber controls work?

- First, note that the lava chamber has redundant controls: one podium up in the control room (in front of the window), one podium down on the catwalk in the containment room.
- However, the control room podium has been sabotaged; Saavedro jammed a bolt into it. You can't slide the red knob across the center groove.
- The red knob activates a "control gear" in the containment room. Attached to a moveable mechanical arm, this control gear opens/closes lava gates while at the same time moving the catwalk up/down. The inflow gate (left) lets lava in, and the drain gate (right) lets lava out.
- Rotate the red knob clockwise and watch what the control gear does in the containment room. Which way does it turn? Now try counterclockwise. Which way does the control gear turn?
- What happens to the catwalk when the control gear turns?
- After you drain out lava, enter the containment room and check out the control podium. Slide the red knob across the center groove and watch what happens.

• So by using the red knobs on the podiums, you must manipulate the control gear and complete the following tasks:

1. *Empty the containment room of lava.*
2. *Raise the catwalk up to the fan switch.*
3. *Turn on the fan.*
4. *Lower the catwalk and return to the safety of the control room.*
5. *Make lava flow through the containment room—both lava gates up!*

The Valve Puzzle

What do all these valves do?

• They pressurize the hot air flowing in from the lava chamber.

• If hot air isn't venting from the valve caps, you probably haven't solved the lava chamber puzzle yet. (See the previous section, "Lava Chamber.") Or else you closed the valves earlier, maybe while experimenting.

• Valves (cap up) vent hot air, reducing pressure. Closed valves (cap down) channel hot air to the release valve, increasing pressure.

• When set to the correct pressure reading, the valves can pump hot air to the airship and inflate its balloon.

What's the correct pressure reading for inflating the airship?

• Check the pressure gauge.

• See the red line?

• Clockwise movement of the needle indicates pressure is increasing.

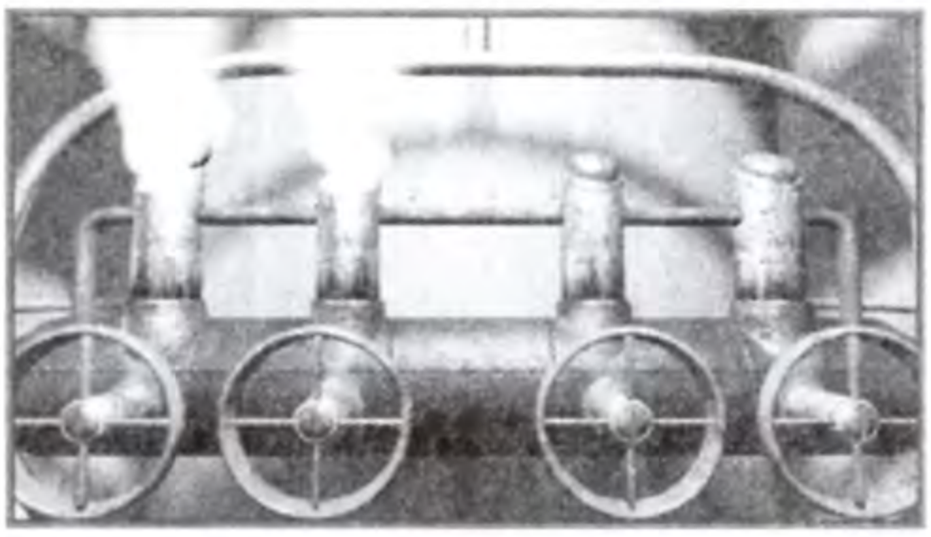
Do all the valves pump the same pressure? How many valves are there?

• Good questions. Both are easy enough to test.

• Close a valve on the first level and watch the gauge. How much pressure is added? Repeat for each valve.

• All valves (including the jammed one) on the first level produce the same amount of pressure.

• Ride the elevator to see how many other valves are in the tower.



Pressure increases when valves are closed, like the two on the right; pressure decreases when valves are opened, like the two on the left.

The valve tower elevator doesn't move when I pull the handle.

- The elevator is pneumatic (powered by air pressure). Apparently, there's not enough pressure built up in the valve system.
- Close some valves to build pressure.
- The colors on the gauge show how much pressure is needed to push the elevator to each level.

I know how much pressure each tier puts out per valve, and how much pressure inflates the airship, but I keep having elevator problems.

- Keep closing valves, building elevator pressure and working your way up to the top tier of valves.
- Figure out the math. Because of the valve jammed in the closed position on the bottom tier, there's only one solution.
- Now work your way down, opening valves to get the units of pressure you want to produce from each tier.
- When you get the exact pressure indicated on the gauge's red line, find the big release valve.

I released the airship! But it got stuck at the dry dock door.

- Go open the door!
- The lever that opens the dry dock door is on the chasm's gantry platform—a quick elevator ride down.

Back to J'nanin

I'm back with the symbol sketch in my inventory. Now what?

- The symbol itself triggers something in the room.
- Enter the symbol into the machine.
- Take the symbol from inventory and place it on the imaging table.

Hints for Amateria: Age of Dynamic Forces

Amateria features a twisting, looping network of tracks running through a series of odd structures arrayed around a huge central tower. Exploration reveals that each structure is connected to the tower by two sets of tracks: one set running out from the tower's roof, and another running into a lower section of the tower.

Tracks seem to run everywhere in Amateria. But none of the track circuits are completely connected.

Arrival

This place is like a carnival, but none of the tracks are connected. What's the point?

- Many of Atrus' lessons involve completing a connection.
- Each of the major structures is part of a track circuit.
- But in each structure, the circuit is incomplete; an ice sphere shatters at some point in the circuit.
- Complete each track circuit.

Balance Bridge

No matter where I set the fulcrum under the half-pipe bridge, it still tilts up and smashes the ice sphere. How can I keep the bridge level?

- What tilts the bridge?
- Can you do something to offset the tilt?
- Create a counterbalance.

I found the balance connected to the other end of the bridge. How much weight should I put on it?

- How much weight are you trying to counterbalance?
- Go out and examine the multicolored sphere—the one that gets knocked into the bridge's catch-basket. What's it made of?
- Be sure to examine both sides of the multicolored sphere. You can find two good angles for close-up views.
- Compare the various sphere wedges near the counterbalance. Do you know the weight ratios between the various materials (wood, crystal, and metal)?
- You'll find the weight ratios in Saavedro's room back in J'nanin.

Saavedro smashed so many weights I can't create a one-to-one weight ratio with the sphere in the bridge catch-basket. How can I balance a weight I can't match?

- How did Saavedro do it?

- Look in Saavedro's room in the J'nanin Observatory for a clue.
- Saavedro figured out a way to balance a 2-to-1 weight ratio. Maybe you can do the same.
- Use a fulcrum.

Saavedro left a few clues for solving the Balance Bridge in his J'nanin Observatory room.

The Resonance Rings

The ice spheres keep smashing into these clear vibrating rings. How can I turn them all off?

- You can't turn them all off—not all at once, anyway.
- But you can set a mechanism to turn them off one at a time, in order, so that the ice sphere rolls through safely.
- The sonic barriers are generated by the blue crystals atop the nearby columns.
- Each crystal produces a harmonic frequency to form its ring. You can manually adjust the frequency to one of five settings.
- When pressed, each blue button on the Resonance Ring's main control panel turns off a particular frequency in the structure.
- Think about that. The crystals out on the Resonance Ring generate frequencies to create the barriers, but the control panel buttons disable frequencies.
- The control panel is actually a timing mechanism. Note how the ball bearing rolls over the five blue buttons in a timed sequence.

Other than by trial and error, how can I tell which frequency each button on the main control panel turns off?

- If this question makes no sense to you, better check out the preceding packets of hints.
- What common elements does the Resonance Ring main control panel share with the frequency dials on each crystal's column?
- The gear shape around the first console button indicates which frequency that button disables.

I understand how the gear shapes indicate which button turns off which frequency. But now what?

• Get out on the tracks and think like a ball.

• What path would a sphere take through the Resonance Ring loops if, say, the Resonance Rings were disabled, one by one, just before the sphere reached each ring?

• The first button in the control panel timing sequence should turn off the first Resonance Ring in the ice sphere's route from the Central Tower. The second button should turn off the second ring in the sphere's route, and so on.

• So you must set the first Resonance Ring in the sphere's path to the same frequency turned off by the first button in the control panel sequence. Confused?

• Walk the path of the rolling ice sphere, setting the frequency of each ring to match the order of the buttons on the control panel.

Turntable Tracks

What am I trying to do here?

• Complete the circuit.

• As at each Amateria structure, you're trying to guide an ice sphere through the track mechanism and back to the Central Tower.

• Set the mechanism so the ice sphere drops through an open ring in the top-left hole of the right wheel. This puts the sphere on a return track to the tower.

What's the purpose of the dials on the control panel?

• Pull the ball release lever. As the dial rotates, what else happens?

• The dial rotation controls the wheel rotation out on the structure.

• The left dial controls the left wheel, and the right dial controls the right wheel.

Powerful springs in the wheel holes can shoot the ice spheres from wheel to wheel, but only if aligned with those track arches curving over the top of the structure.

Why does the ice sphere shatter sometimes?

• The ice sphere shatters when it has no place to go.

• The sphere drops and shatters if it lands in an open ring with no track underneath.

• The "filled" rings on each wheel have a powerful spring mechanism that shoots the sphere when the wheel's rotation halts.

• Note the four sets of curved track over the top of the Wheels of Wonder structure. Springs can shoot ice spheres across these tracks to the opposite wheel.

• The sphere shatters if it lands in a spring-filled ring and then gets rotated to a position with no track arch to direct it to the opposite wheel.

What do I do with the pegs in the control panel's tray?

- Plug in a peg on the left dial and see what happens. What happens to the dial? What happens to the peg?
- Without a peg, the dial (and its corresponding wheel) makes one complete turn.
- The peg controls the dial's rotation.
- Set the pegs so that the ice sphere rotates to positions where the spring mechanism can shoot it over the track arches to the opposite wheel.

The Central Tower

The colored buttons above me release ice spheres from the tower, but they shatter when they return. Is that good or bad?

- Shattering spheres generally indicate an incomplete circuit.
- Look down. Looks like a big switchyard of unconnected tracks.
- Your final task in Amateria is to link all of the individual track circuits into one grand, connected circuit.

What am I trying to do at this control panel?

- Make connections, as always.
- Actually, you're trying to make one big connection.
- Rotate the track disks until you make an unbroken path.
- Connect all four Amateria structures (Resonance Rings, Balance Bridge, Turntable Tracks, and the offshore structure) into a single track circuit through the Central Tower switchyard.

Why?

- Your goal all along has been to reach the mysterious offshore structure, the one with the missing sections of track.
- What did you see on each control panel after you solved the puzzles at the Resonance Rings, Balance Bridge, and Turntable Tracks?
- If you can connect all three track circuits to the offshore structure, you can raise its three missing track sections.

Connect all of the Amateria track circuits into one big circuit with this switchyard control console.

I understand how to rotate console disks to connect the tracks in the switchyard below. But how do I know what structures I'm connecting on the console?

- Colors.
- In Amateria, structures are color-coded.
- Did you notice different color borders around the hexagon codes after you solved each Amateria puzzle?
- The ceiling buttons are color-coded, too. What happens when you push each one?
- Look at the console. See the color segments around the outside? Each represents one of the structures around Amateria.

Hints for Edanna: Age of Nature

Your ultimate goal in Edanna, as in the other Ages, is to find its unique symbol. To do so, you must first discover how various plants and animals in the Age react to different stimuli: light, touch, the presence of symbiotic and predatory plants and creatures, and so on. As you explore, remember the enlightened observation in Atrus' journal: "Nature encourages mutual dependence."

Deadwood Ridge

I climbed the first Corkscrew Cattail and saw the birds. But the other cattail is dry and shriveled. I'm stuck!

- Did you notice any difference between the two cattails? Look carefully at the entire plant.
- Each cattail has a drinking tendril. But one tendril found water, and one didn't.
- The dry cattail's tendril extends to a dry basin.

Corkscrew Cattails need water to unfurl their convenient spiral leaves.

How can I hydrate the dry cattail?

- Touch that big swollen Quaffler Fig pod hanging over the dry basin. What's sloshing around inside?
- Pop the pod.
- Zap it with a beam of concentrated light. Got a laser handy? How about a magnifying glass?
- No? OK, explore the entire upper ridge area.
- Find an Aurora Blossom on a promontory and look through its lens. What do you see down below?
- Some sun can help the big flower get focused.

I opened the withered Corkscrew Cattail and climbed down to find a glowing fish in a basin. Should I do anything with this thing?

- Yes, but not here.
- Before you move on, watch the fish awhile. It's an Electra Ray. What happens when it feeds on the nearby plant roots?
- Note the thick, tube-like vine running from the bottom of the basin.
- Continue down the path. See how the tube-like vine from above sprouts a spiky fig pod?
- This is all part of another Quaffler Fig plant system. The vine and pods can draw water from the basin, which is
actually the flowering top of the plant.
- Fig pods are sensitive to the touch.

Move this Electra Ray down to Edanna's forest via a unique, 100-percent organic transport system.

The Bungee Swing Vine

How do I unroll this big, curled Tongue Fern?

- Tongue Ferns respond to light.
- Atrus designed this Age to exhibit the "mutual dependence" of species. Find something nearby that provides a stimuli to the fern.
- Use the symbiotic spore as a lantern.

The Tongue Fern doesn't reach anything!

- Actually, it does. But you have to look around.
- Walk to the tip of the fern and look up.

I can swing off the side of the Tongue Fern to the ledge with the trap. But the log-bridge blocks my swing in the other direction.

- You can knock the log down, but you'll need help from both flora and fauna.
- What grows on the log?
- Remember your previous experience with Barnacle Moss.

• If you can get the moss buds to expand, that rotting log might just break apart. What makes Barnacle Moss expand?

• A Squee lives nearby.

• Get the Squee over to the log.

How do I get the Squee out of its nest?

• The Squee built its nest here because one of its favorite foods is nearby. (No, not the Barnacle Moss.)

• Squees love pink fruit.

• Lure the Squee with a pink fruit.

I trap the Squee, but when I raise the trap, he just runs away.

• You don't want to trap the Squee.

• Note where the trap falls.

• The fallen trap blocks the entrance to the Squee's nest.

• Lure the Squee to a spot other than directly under the trap.

Edanna Forest

The poor mother bird is trapped in the Venus flytrap. Do I care? What can I do about it?

• Yes you care, if only for self-serving reasons. Ultimately, the mother Grossamery can do you a big favor, but not if she ends up as digested bird pulp.

• You need to open the plant's trap. But how?

• The Venus flytrap needs a good jolt.

This little experiment back in J'nanin hints at how you can open Edanna's big Venus flytrap to release the mother bird.

• Remember the smaller flytrap on Saavedro's work desk in the J'nanin Observatory?

• Did you try hooking the smaller flytrap's roots to the battery? If so, what happened when you zapped them?

• Zap the big flytrap's roots with electricity.

Where can I find electricity in Edanna? I haven't seen anything even remotely technological!

• Find a natural source of electrical current.

• Remember the fish's root feast up in the basin above the bungee swing vine area?

• Move the Electra Ray down to the roots of the Venus flytrap.

How can I carry the fish? Won't it hurt?

- You can't carry an Electra Ray. It hurts.
- Use a natural delivery system.
- One Quaffler Fig plant sprouts a number of pods, all connected by the same tube-like vine.
- Didn't you already suck the water and fish down into the pod near the swing vine puzzle?
- Keep an eye out for more fig pods.

I got the fish down to the pod hanging over the basin with the Venus flytrap roots. Now what?

- Remember your pod-popping experience back up on Deadwood Ridge?
- Find another Aurora Blossom—the big yellow flower with an amber focusing lens.

I see another Aurora Blossom across the forest, but the Tongue Fern leading to that side won't open; it doesn't have a symbiotic spore to shed light.

- Find a different source of light.
- Direct sunlight to the Tongue Fern.
- See those orchid-like flowers hanging from vines around the edges of the forest? Those are Lambent Orchids, and they have interesting petals.
- Set up a reflection system using the mirror-like petals of the orchids.
- Start with the one orchid that sits in sunlight.

I found another Aurora Blossom. But it's not in the sunlight!

- Direct sunlight to the Aurora Blossom.
- Adjust your orchid reflection system to hit the blossom.

I popped the pod, and the Grossamery is free. What next?

- Drop down into the swamp.
- Find the bungee vine that lowers you to the swamp level.
- To find the vine, explore the path you took from the Tongue Fern up to the Aurora Blossom.
- Examine the area inside the open, hollow branch (the one lit by glowing mushrooms).
- Near the top, where gaps in the trunk reveal the ocean outside, look for another branch that's frayed open and hollow, too.

Edanna Swamp

What's up with these two big white plants in the swamp?

- Remember the succulent fruit you saw the mother Grossamery feeding her hatchling up in the nest?
- The succulents come from the Nemel Lotus. The birds really, really love Nemel fruit.
- The open lotus is picked clean of fruit, the closed lotus is untouched.

Why should I care what birds like to eat?

- Remember the Lens Blossom view near your arrival in Edanna? You saw a book encased in a vine cage hanging directly beneath the bird's nest.
- Could that be another J'nanin linking book?
- If so, could it be near the Edanna Age symbol?
- The only way to reach the vine tangle is via the nest.
- The only way to reach the nest is via the bird.
- If you find another stash of succulents, maybe you could hitch a ride up.

What does this open Nemel Lotus have that the other, closed lotus doesn't?

How do I open up the closed Nemel Lotus?

- Compare its status to the open lotus in the other chamber.
- The open lotus sits in sunlight and is swarming with insects. The closed lotus sits in a dark chamber.
- No direct sunlight enters the dark chamber of the closed Nemel Lotus. Find some indirect lighting.
- Look for another Lambent Orchid in the dark chamber.

I got sunlight shining on the closed Nemel Lotus. But it still won't open up!

- Light only unfurls the twin stamens atop the plant.
- What else does the open Nemel Lotus have that the closed one doesn't?
- When a Nemel's stamen unfurls, it presents its pollen-producing anther, which attracts pollinating insects.
- A pollinating insect, being an incredibly intelligent entity, won't desert a good thing until it has to.

- You need to retract the stamen pair of the Nemel Lotus in the lighter chamber, thus hiding its pollen, or the pollinating insects will never leave.
- Remember what element makes the stamen of a Nemel Lotus unfurl? Eliminate that element in the open lotus's chamber.

OK, I took your advice and blocked the sunlight to the open Nemel Lotus. The stupid insects still won't leave!

- They just need a little incentive.
- They won't leave unless something chases them away.
- Find something nearby that insects despise.
- Insects hate spores from the Vesuvi Mushroom, a ball-shaped fungus that grows in swamps.
- The Vesuvi Mushroom erupts with spores when touched.
- But spores only travel so far. Find a Vesuvi Mushroom close enough to do the job.

Success! The other Nemel Lotus is open and ripe for the picking. Now what?

- Hop aboard the succulent express.
- Get inside the newly opened Nemel Lotus.
- Unfortunately, you can't climb directly into the pod. You have to find another way in.
- The Nemel Lotus root is purple, hollow, and very, very long.
- Find the plant's root.

I'm hanging in a wild fruit cage. But how can I lure the bird down here?

- The Grossamery responds to the popping sound of the fruit stem when it shoots seeds.
- Pull the stem and hang on tight.

Hints for Narayan: Age of Balance

I linked into a room that has two podiums and a switch that looks important. But nothing happens when I manipulate them.

- They need power.
- A generator that draws energy from geothermal vents powers this linking chamber.
- The switch that channels power from the generator to the devices is turned off.
- Find the power switch and turn it on.

I'm trapped in an ice shield with an angry guy with a hammer. How do I get out?

- Disable the ice shield.
- Find the shield activation controls and enter the code.
- Remember those devices downstairs?

I powered up the podium consoles, but now I'm looking at a bunch of circles—a code box, clearly. Where can I find the code?

- Check out the tapestries.
- Do any of the tapestry glyphs look familiar?
- Note that each glyph is associated with a word. Do any of the tapestry words look familiar?

The words associated with glyphs on the tapestries are generic terms, yet some of them seem familiar in a specific way. Where have I seen them before?

- If you've been thorough, you read them earlier in the game.
- Actually, you have the words at your disposal right now.
- Atrus gave you the words (and their correct order) a long time ago.
- Check your inventory.

Aha! Using the tapestries and Atrus' journal, I figured out which four glyphs form each symbol. But where does each glyph go?

- Look for clues in your inventory.
- Don't you have some partial symbols?
- Examine your symbol sketches.
- Compare the glyphs in the sketches to the mantras in Atrus' journal.
- Look at the symbol you found in Edanna. What's the first word in Atrus' Nature mantra? Where is that word's corresponding glyph (from the tapestries) positioned on the Age symbol?

I finally entered the correct glyphs on the console that controls the inner shield. But I can't find the tapestry glyphs for the other console.

- They're in another room.
- After you disabled the inner shield to the glide ship, did you explore?

I found the Tomahna linking book! Should I leave now before Saavedro gets hammer happy?

- When you have the Tomahna book, you can leave anytime you want. But carefully consider the situation and the possible consequences.
- Have you retrieved the Releeshahn book yet?
- What was the last thing Saavedro told you when you met him upstairs?
- Didn't it sound kind of ominous when Saavedro pointed out that "the one thing I know about linking books—the doors they open don't close behind you"?

Saavedro wants me to open the outer shield. In return, he promises to give me the Releeshahn book for Atrus. Should I trust him? Or should I go out to the glide ship and confront him?

Should you trust this man?

- Saavedro wandered in a fog of insanity for 20 years, exiled to a strange land and separated from his family, who he now presumes is dead. And he blames Atrus for his excruciating set of personal circumstances. Think about it.
- Saavedro is very angry, and he's been waving around a pretty ugly-looking hammer.
- Try a third option.
- At this point, you should get Saavedro in a situation where he's under your control.
- Trap Saavedro between the shields.
- Remember how the shields were deployed when you first arrived? What's the first thing you did in your attempt to change it?

I trapped Saavedro and he gave me the book. Can I go now?

- Sure.
- After all, Saavedro hasn't suffered enough yet. Twenty years is nothing, really.
- Think how much fun it would be to leave this tormented fellow stranded with the knowledge that his civilization (and perhaps family) thrives just out of reach, across the ice barrier. It might be interesting, in a clinical sort of way, to see how he reacts.
- You heartless cad.

Atrus' Journal

93.5.25

I always feared this day would come. For years, Catherine and I have dreamed of restoring D'ni. We have dedicated our lives to the task, taking it upon ourselves to locate the citizens of D'ni and convince them to return to their ruined city and rebuild. Our dream has become the dream of so many now, and the progress we have made toward achieving it is something of which we all can stand proud. But I know now that it has been a mistake.

The city of D'ni should not be restored. It should stand forever in ruins, as both a symbol of our past mistakes and a memorial to all who lost their lives when D'ni fell. The devastating events of recent months-the war on Terahnee, and the death of Uta, in particular-have driven this truth home to me quite forcefully. If we rebuild the city walls today, are we not giving approval to the very illness that destroyed our civilization in the first place? Are we not setting ourselves up to repeat that pattern again in future generations?

I have put much thought into this tonight and have found only one solution. If we, the men and women who survived the downfall of D'ni, are to thrive, then we must break the pattern of hatred which has destroyed so many lives. We must begin our civilization anew.

And we can only do that if I write us a new Age.

I have spoken with Catherine about this and she agrees. I only hope the others will see it, as well.

93.5.26

Will these people never cease to amaze me? I thought they would object to my decision. After all, most of them linked back to D'ni specifically to see the city rebuilt. But when I told them why we should not restore it, their response was immediate and unanimous. Whereas yesterday they thought only of rebuilding, today they concentrate solely on salvage. They intend to take from their ruined city only that which is best and move on.

Everywhere I look, the enthusiasm for this new task is obvious. It heartens me, even as I face my own monumental contribution. I have written many Ages in my lifetime-from my first timid attempts under the tyrannical tutelage of my father, to my most recent accomplishment, Averone. Never before has so much been riding on my skill. The Age I am about to write must be all I ever imagined and more. How am I going to achieve it?

93.6.1

Catherine laughed this morning when she saw me drudging out my old notebooks. I must have made quite the picture: sitting near the embers of a fire, surrounded by countless commentaries and journals. Some of them seemed more dust than paper. But the hours I spent sifting through them was worth it. Ideas for what this new Age might be are tumbling around in my head. There are almost too many to catch hold of.

Obviously, I must choose some starting point as my anchor. Writing Ages is a science-a precisely structured equation of words. Every equation needs as its foundation an underlying concept around which the Age can develop. In the past, I have written my Books around whatever idea intrigued me most at the time. I wanted to discover how the Age to which the Book linked would manifest the results of that idea. Sometimes civilizations had arisen. Sometimes they had not. But whether a society had come to exist on the Age or not, it was often in response to whatever concept the Book I had written embodied.

This time, my search for a concept must be weighed very carefully. I already have the civilization I wish to see develop. I know our history as a people, and the paths we have followed to arrive here. Today I must write a Book which will link to an Age that will allow us to continue on our way, growing ever stronger as one people. What underlying concept must this new Age reflect that will best allow our civilization to thrive?

I fear I must think on this some more.

93.6.5

It has taken me some time, but I may have found my anchor. It came to me as I was considering what I know about the survivors of D'ni. We have seen so much tragedy in our lives, from the destruction of the city, to the suffering and loss of loved ones due to plague and deprivation. Yet even in the midst of these adversities, my kinsmen and I have found the strength to keep going. We have tapped into our individual strengths and transformed ourselves into something much stronger.

It is a characteristic I have seen in several of my Ages, whenever I focused my Writing on the inherent energy sources in a world. Long ago, Grandmother taught me that no life-no possibility for life in an Age-exists without the presence of energy. By tapping into its latent energy sources, an Age moves out of stasis. It grows, transforms, and develops. Energy is the underlying fuel that powers all activity.

To put it more simply: <u>energy powers future motion.</u>

Yet, as Grandmother also liked to remind me, energy in an Age takes on diverse forms. Each one has strengths and weaknesses of its own. How many forms will this new

Age contain? Which type will be its dominant theme?

Tomorrow I will link back to Myst, and from there revisit several of my Ages. Perhaps in my old worlds, I will discover new ideas.

93.6.6

I had almost forgotten how painful it is to revisit Myst. In the ten years since my sons, Sirrus and Achenar, left me trapped on K'veer Island and burned so many of my Books, Catherine and I have rarely linked back. I told myself we were always too busy. First with writing Ages like Averone, then with searching the Ages of D'ni for survivors. I always said we would spend more time on Myst eventually.

The truth is, I have been avoiding the Age. Seeing the island in its current condition ignites such anger and grief. I am immediately reminded of the betrayal of my sons, as well as the cruelty and greed with which they plundered my Ages. I know I am partly responsible for these acts. I constantly wonder if there were something I could have done to reach out to the boys before....

Enough! Nothing can change the tragedies of the past. Like my D'ni kinsmen, I must salvage what is best and move on. Perhaps in the process, I will find forgiveness and hope.

93.10.17

Once again I am back on Myst island, having completed a lengthy sojourn through several of my Ages. The trip itself was not as inspiring as I had hoped. The Selenitic Age was especially disturbing-but has it not always been so? The very first time I linked to the Age, its uninhabited landscape was shaking with tremors. At the time, I felt it was because the energy in the Age was unfocused, as if it were at war with itself. Stability finally came but even after it did, I never truly felt comfortable there. I missed the more natural balance of Ages like Channelwood.

Perhaps that is the lesson to take home with me. The D'ni, too, have faced much turmoil in their history. Their lives have been unsettled enough. Perhaps I should be striving to offset the energy that already exists within our civilization by providing it with a more stabilized environment in which to grow. An environment in which the natural equilibrium of the world serves as a counterpoint to the upheavals of civilization.

The more I consider it, the more I wonder if I should make Nature the foundation of this new Age. Worlds like Channelwood attain equilibrium quite easily, primarily because of one reason: nature encourages mutual dependence. As one life withers and dies, it provides nourishment so that another might live. Plants become food for other animals, and the waste products animals cannot absorb become nutrients to

sustain the other plants. So long as nothing intrudes to upset this balance, nature can maintain itself indefinitely.

An interesting metaphor to set as an example for my people!

I think I will confer with Catherine on this subject. Her Ages always exhibit symbiosis more dramatically than mine. Perhaps she should help me Write this new Age.

93.10.24

I am so tired, I can barely think right now. But I will force myself to stay focused, for I have not written anything in days. The moment I linked back to D'ni, I was besieged with requests for my assistance. Master Tamon wanted to consult over which stone cutters were worth salvaging - and did I think the rock in this new Age would be difficult to sound? Oma and Esel needed my opinion about a new history they had uncovered - should they hold off on starting its translation, or would paper supplies be scarce in the new Age? There were so many questions needing answers, I barely had time to see Catherine!

She, of course, laughed at my dilemma, saying that I had no one to blame but myself. After all, I was the one who encouraged the D'ni to start over. Naturally, they would look to me to keep them moving in the right direction, unless some other force stepped in to change that view.

Her words made me realize a fundamental principle I had thus far been ignoring. All this time, I have been debating whether to make energy or nature the underlying framework for this Age. But there is another equation to consider! An Age based solely on the future motion of energy will face constant upheavals, most likely at the cost of tranquility. And an Age based solely on the mutual dependence of nature can become so balanced over time, it may cease to tolerate change. Yet to continue to grow as a people, D'ni civilization needs both: occasional upheavals followed by periods of balanced stability.

I have seen such situations occur naturally on several of my Ages. Each time, it was because I centered the Writing around some dynamic force that I had decided to make prevalent in the Age. Such forces allow the balance between forward motion and mutual dependence to fluctuate. As one concept takes precedence, the other recedes until another force surfaces to change things. As Catherine's insightful comment reminded me, dynamic forces spur change.

I am too tired to think more on this tonight. Hopefully in the morning, my thoughts will coalesce.

93.10.25

Catherine surprised me today. Apparently while I was off visiting my Ages, she linked to Myst by herself. She did not say so, but I could tell that her visit had been painful. More than ever now, I am convinced we must find a place to begin again ourselves.

Perhaps when I have written this new Age for the D'ni, I will put some thought into where Catherine and I might live.

93.10.28

I cannot believe I did not I see it before! All this time I have been struggling to describe the perfect Age for the D'ni. I have considered and then rejected several underlying concepts which I felt might best set the course for their future-as if I alone should determine how D'ni civilization will grow! In my own way, I have become as egotistical as my father!

In truth, I owe this realization to Catherine. Sensing my indecision about the new Age, she led me on a walk around D'ni. Salvaging efforts were well underway, with teams of people scouring the ruined harbor district. As I watched my D'ni kinsmen deciding which parts of their culture to retain, I realized they do not need me to determine their future. They are quite capable of setting its course by themselves, regardless of what Age I write!

This realization has opened my eyes to the best way of approaching my task. I no longer need to worry about which underlying concept-energy, nature, or dynamic forces-I should make prevalent in the Age. Rather, I must strive to include them all. I must write a balance of systems into the descriptive Book, enough so that the D'ni people will constantly be challenged to attain their ultimate potential. As Grandmother often pointed out to me when we spoke about Ages back on Myst, balanced systems stimulate civilizations.

At last I feel I am ready to begin Writing this Age. Indeed, I am eager to begin, and have already come up with the perfect name. I know Grandmother would have loved it!

Of course, Catherine could tell the moment I turned to her that I had finally found my starting point. I babbled on excitedly for some time before I noticed the smile she was hiding. When I saw it enough to grow suspicious, she handed me one of my oldest Age Books. She must have picked it up when she linked back to Myst. Seeing the name "J'nanin" emblazoned on the Book cover, I could only shake my head. The one Age I never got around to revisiting was the one that might have helped me the most! How foolish was I to have completely forgotten it.

I think, after I have finished this work, I should take one final trip-if only to help restore an old fool's memories!

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